

The Shakespeare Newsletter

VOL. 1, NO. 4

"Knowing I lov'd my books, he furnish'd me . . ."

September, 1951

National Theatre Dedicated As Shakespeare Memorial

The first Foundation Stone of the long projected National Theatre dedicated "To the living memory of William Shakespeare..." was laid with a silver trowel by Queen Elizabeth last July 13. When another stone will be laid depends on when the million pounds voted in 1949 will be made available. The Theatre, with the Old Vic installed as the national company, will have 1200 seats and a 60 foot revolving stage holding four complete sets. A smaller 500 seat theatre will also be built. Three companies, two of which will tour abroad and in the provinces, will be attached to the theatre. Tyrone Guthrie, the Old Vic administrator, expects to produce Shakespeare's complete works in cooperation with the Stratford Memorial Theatre. A special Ode written for the occasion by Poet Laureate John Masefield was recited by Dame Sybil Thorndike.

OREGON SHAKESPEARE FESTIVAL — 1951

by Margaret L. Wiley—Brooklyn College

The Oregon Shakespearean Festival, which entered its second decade this year, is rapidly becoming the outstanding venture of its kind in the United States. Under the aegis of Southern Oregon College of Education, Professor Angus Bowmer and his associates present each summer a varied program of Shakespearean plays with a verve and a sensitivity which are too often lacking on Broadway.

The company includes, in addition to students of college drama and high school students, other members with wide experience in radio, stock companies, and community theatres.

ODE

*HERE we lay stone, that, at a future time,
May bear a House, wherein, in days to be,
Tier above tier, delighted crowds may see
Men's pasions made a play-thing, and sublime.

Here, fellowships of lovers of the arts
May work together, to create anew
Worlds, that inspired poets' spirits knew,
Fairer than this, our hell of broken hearts.

Pray, therefore, brothers, as we put the stone,
That glory from the Never-Dying Mind
May triumph here, with vision for the blind,
Making joy daily bread, and beauty known.*

Several of this year's cast have played under the supervision of Margaret Webster, Katherine Cornell, and the Old Vic Players and are therefore able to bring to this project a competency whose influence can be felt on their less experienced colleagues. Some members having played four or five seasons, a cohesiveness and consistency result which could not otherwise be achieved.

The stage represents an adaptation of the plan of the Globe Theatre, and no attempt is made at precise historical accuracy. Notably missing are the third level chamber and the huts, neither of which this company considers necessary. However, by the use of curtains between the pillars, three acting areas are provided on the floor of the stage, with one above; and each play is thus produced without intermission. Full advantage is taken, in soliloquies, of the intimacy provided by the apron stage.

Varied Program Presented

The four plays presented this summer were *Twelfth Night, Measure for Measure, King Lear, and 2 Henry IV*; and sitting through the series made at least one member of the audience regret that undergraduate courses in Shakespeare so often lose themselves in matter on the periphery instead of striving for an appreciation of each play in its creative integrity. One may very well quarrel with the critical "line" behind these productions (reminiscent of Theodore Spencer's treatment of order), but such matters become academic when one confronts a sympathetically acted and richly costumed play. From the impressions which that creates, one can think his way into new and varied interpretations which would never arise from merely reading the plays plus the comments of critics. Perhaps some day it will be considered bad educational practice to give a course in Shakespeare without providing opportunity to see the play acted.

The audience, as might have been predicted, was warmest and most spontaneous in its response to *Twelfth Night*, a bit puzzled by *Measure for Measure* although amused by the rollicking low life scenes, and gripped and awed by *King Lear*, in which the players never for a moment stepped out of character or lost the terrible thread of the play.

(Dr. Wiley, born and educated in Oregon, obtained her Ph.D. at Radcliffe. Her book, *The Suble Knot, Creative Scepticism in Seventeenth Century England*, will be published shortly.)

Ninety-Second Shakespeare Festival at Stratford

On March 24th the Shakespeare Memorial Theatre opened its 92nd season of plays. The excitement of opening night was heightened by news-reel cameras and the presence of many celebrities. In 1950, 300,000 people purchased reserved seats and approximately a million others had to be turned away.

The current season's offering of *Richard II, 1 and 2 Henry IV, Henry V, and The Tempest* was a daring program. Each of the historical plays had to be considered part of a unified tetralogy yet each of the plays had to stand on its own merits. Several of the critics saw the structure tottering at times but hoped that the complete cycle would present a substantial whole. Because of the necessary rehearsal periods, the tetralogy was not able to be witnessed as a whole until late July. Fully half the visitors were never able to see the cycle and only 13 complete cycles will have been presented when the season closes on Oct. 27th.

The set for all the histories was a rough timbered structure designed by Tanya Moiseiwitsch to approximate a traditional Elizabethan stage. No curtains were used. Roy Walker found the total effect that of "a huge, dilapidated barn . . . This is not Elizabethan staging but Moiseiwitschcraft."

Michael Redgrave played RII as a weak-chinned effeminate character who was rather proud and magnificent in the first scene but not quite the martyr he should have been at the end. Unwarranted comedy was added by making York (Michael Gwynn) evoke laughter from the audience by his doddering irresolution.

In 1 Henry IV Redgrave plays his finest role as a tempestuous Hotspur complete
(Concluded on page 14)

B. Iden Payne Directs San Diego Festival

B. Iden Payne, for eight years director of the Shakespeare Memorial Theatre of Stratford and recently visiting professor at several American Universities, directed the Third Annual San Diego Shakespeare Festival in California during July and August. The Old Globe Theatre is the only complete replica theatre in the world. The Festival offering of *Much Ado* and the *Merry Wives* was seen by over 11,000 spectators.

Mr. Payne's productions attempt to approximate rather than slavishly imitate known Elizabethan conditions. Scenery is used but it is not permitted to interfere with the form of the plays or the continuity of the action. There is, however, an intermission during the performance. Mr. Payne rejects doctrinaire purists who would prefer to avoid concessions to contemporary customs. The current productions were vitally alive and fresh and immediate in their appeal. An Old English Fair was held on the green preceding each performance. The Festival is conducted in cooperation with San Diego State College and the San Diego Community Theatre.

The Shakespeare Newsletter

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A Bibliographical Suggestion

Although an alphabetical bibliography may be of some use to see *who* has done *what*, its most necessary function is its use to see *what* has been done, and only incidentally *who* has done it. An alphabetically arranged bibliography can never be as valuable as one thoroughly classified. One thinks immediately of the 36,000 item alphabetically arranged Jaggard *Shakespeare Bibliography* and the difficulty—almost impossibility—of finding anything on a given subject.

The *Shakespeare Association Bulletin* immediately realized the value of classified bibliography and from 1926 when Dr. Tannenbaum's first regular bibliography appeared, until 1949, the classification system was used. Its early listings were few, but in 1930 contemporaries were listed and by 1949 over 75 classifications were used, over 100 if plays are included.

It is our belief that readers of the *Shakespeare Quarterly* would welcome a bibliography classified for effective research. The index is helpful but tedious, especially if reference is being made to several issues. Elimination of the contemporaries would cut the number of *SAB* classifications by more than half, and others might be consolidated. The *SQ* bibliography is the finest of its kind—let's make it the most useful.

"Who Steals My Purse . . ."

As a teacher, reader, student, and lover of Shakespeare, the *SNL* should be welcome to you. Its comprehensive and concise survey of current scholarly and popular Shakespeareana has achieved wide acclaim. *The Library Journal* (George Freedley) writes that *SNL* is "of considerable importance . . . a valuable addition" to college and high school libraries.

The *SNL* again reminds its readers that it is a non-profit venture conducted solely by the editor who hopes that it will pay for itself through advertising and subscription. Since there are more potential subscribers than advertisers, it will be the subscription that provides the margin necessary for financial existence. Hundreds have subscribed; yet, since none but lovers of the Bard receive *SNL* the editor hopefully anticipates hearing from his non-subscribing readers in the near future.

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AddressChecks should be drawn to the editor's name. Subscribers in the United Kingdom may send 9 shillings to *SNL's* London agent:William Dawson & Sons
Cannon House, Macklin Street
London, W.C. 2**Stratford Festival**

(Continued from page 13)

with Northumbrian accent. Director Anthony Quayle plays a well-padded Falstaff in Part 1 and improves in Part 2. John Wheatley of Stratford was highly impressed by Richard Burton's Prince Hal. "His habit of standing silent and dominating the stage by the force of restrained personality created a powerful impression."

In *2 Henry IV* Roy Walker again objected to Miss Moisiewitsch's effects, this time to the over-elaborate costuming of the Boar's Head characters. The total effect was to caricature rather than interpret the characters. Prof. Adams of Hofstra found some fault with the over-emphasis on "the sordidness of Doll and Falstaff's relationship."

As *Henry V* Burton again proved his stature though his youth caused some objection. This play suffered from comparison with an Old Vic production earlier in the season.

The Tempest, directed by Michael Benthall, was staged in sets designed by Loudon Sainthill. The opening scene has been described as both masterful and fantastic. The storm waves are produced by the arm-waving of shrouded sea-maidens. The play is imaginatively produced throughout. Redgrave acts an effective Prospero and Hugh Griffith's Caliban, says Wheatley, "Might have crawled out of Shakespeare's own imagination."

Show the *SNL* to your Shakespearean colleagues.

Sir Walter Raleigh

A STUDY IN ELIZABETHAN SKEPTICISM

ERNEST A. STRATHMANN

Analyzes the charges hurled at Raleigh and shows that he did not challenge scriptural authority or religious faith, but did insist upon intellectual freedom in the investigation of "second causes" in "natural philosophy." Shows how Raleigh faced a major problem of his time: reconciling ancient faith and authority with science and the new learning. "A scholarly and stimulating study of a great man and period."—Los Angeles Times

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The Winter's Tale**French and English Productions**

by Alice Venezky—Hunter College

Concurrently produced in London and Paris, *The Winter's Tale* emerges as an earthy tragic-comedy at the Phoenix Theatres and as an ethereal fantasy at the Comedie Frangaise.

With England's great Shakespearean actor John Gielgud in the role of Leontes, strongly supported by Flora Robson as Paulina and Diana Wynyard as Hermione, it is no wonder that the chief merit of the Piccadilly production is the interpretation of character. However, when these actors are off the stage, Director Peter Brook has provided no unified spirit for the scenes in Bohemia which comprise Act II in this production. For this act, his good intention was to present not a Daphnis and Chloe ballet but real English rustics in holiday mood. While the music by Christopher Fry catches this spirit, the act does not, filled as it is with meaningless crossings and groupings on the part of the shepherds, a Perdita who swallows her speeches and fails to project past the footlights, and an unattractive set. Saving the act, if perhaps turning it into a one man vaudeville, is George Rose as a rich voiced Autolycus.

French Production Unified

On the other hand, a unifying style does pervade the French production. With the scenes in Sicilia done in the Comedie's classic style and those in Bohemia turned into a pastoral dance, this highly popular production maintains a story-book flavor throughout. But here the characters are interpreted in terms of externals, so that they remain clearly drawn but cold types.

What the English production lacks in achieving over all style, it makes up for in its characterization, which does, like Hermione's statue, "pertain to life." John Gielgud masterfully interprets the Sicilian King as a credible, even heroic figure. With a variety in vocal range and physical movement he builds up carefully a character gnawing on his own jealousy until he reaches a climax in cruelty at the trial, followed by immediate contrition at the news of the Prince's death. His acceptance of the chiding of Paulina, well played by Flora Robson, paves the way for the king we meet in Act III, a repentant ruler whose sorrow makes him quickly sympathetic to the sorrows of others.

Dr. Venezky's *Pageantry on the Shakespearean Stage* was reviewed in the April *SNL*. She is an ANTA advisor.

SHAKESPEARE AT BROOKLYN COLLEGE

The Shakespeare Club of BC is one of the largest and most active organizations serving the largest liberal arts college in the U. S. It discusses scholarly and popular Shakespeareana; it has brought Profs. O. J. Campbell, J. C. Adams, Karl J. Holznecht, and Mark Van Doren, to its campus; it has entertained authors and ambassadors; it cooperates with Speech, Music, and Physical Education to sponsor Shakespearean drama, dance and song; it conducts theatre parties; it has a Shakespeare Corner in the Library; and it underwrites a scholarship which pays all expenses for a summer of study and drama at Stratford-upon-Avon. Dr. Olive Henneberger is Chairman of the Faculty Advisers, assisted by Profs. Downing and Osborn, and Dr. Wiley. Student officers are: Gerald Forman, Pres., Sandra Frechter, Vice-Pres., Audrey Rein, Secy., and Beverly Drucker, Treasurer.

SHAKESPEAREAN MISCELLANY

FINANCE DEPT: In an article on the Shakespeare industry, Oden and Olivia Meeker report that if protected by copyright Shakespeare's works would bring in royalties averaging \$500,000 annually . . . Lawrence Langner announces that an endowment of \$150,000 will be used for scholarships by the American Shakespeare Festival Theatre and Academy, sponsors of the Shakespeare replica theatre at Westport, Conn. . . . Sir Laurence Olivier has finally won his case to keep the £15,000 given him in 1943 to refrain from acting in or producing other Shakespearean films for 18 months after producing the movie version of *Henry V*. If the Crown had won its case to consider the money as income from his vocation, Sir Laurence would have been permitted to retain about 15,000 sixpence.

FILM FACTS: Mel Ferrer of Hollywood will soon be on his way to England to plan a movie version of the life of Shakespeare to be produced by Howard Hughes. Clemence Dane will be asked to write the scenario and Sir Laurence Olivier and Jean Simmons sought for the leading roles. The film will be made in Stratford and London . . . Alan Keen of London assisted in the production of a B.B.C. film on Shakespeare's lost years which was televised on April 23. SNL has been promised information on its release in the U. S.

WORKS IN PROGRESS: Prof. B. Roland Lewis of the Shakespeare Laboratory of the University of Utah, whose scholarly 2 volumes of *The Shakespeare Documents* (Stanford Univ. Press, 1943) was acclaimed by E. K. Chambers as a "landmark in the history of Shakespearean research," and by J. Middleton Murry as "majestic, impressive, monumental," is now at work on the last 5 chapters of his 2 vol. 34 chapter biography of Shakespeare. . . . L. A. G. Strong's *The Sacred River, An Approach to James Joyce*, contains 8 pages of allusions to Shakespeare from *Finnegan's Wake*. Arthur Heine, whose list of 250 Shakespearean allusions in *Ulysses* appeared in the January, 1949, *Shakespeare Assn. Bulletin*, is preparing a more exhaustive list of the allusions in *Finnegan's Wake*.

PRODUCTION NOTES: Chen-Hsien Chang, M.A. June, '51 of Birmingham University in England has written a thesis in which he demonstrates how *Macbeth* and other Shakespearean plays can be produced in China. Shakespeare has only once been produced on the public stage in China, but the production was a failure. Mr. Chang is going to translate the plays so that they can be effectively produced . . . Orson Welles has been invited by Sir Laurence Olivier to give his production of *Othello* in London. If the production takes place, London will have two *Othellos* within a week. An Old Vic production starring Douglas Campbell is scheduled for opening on Nov. 5. Efforts are being made to have the Orson Welles production postponed . . . *Love's Labour's Lost* was produced at the Brattle Theatre in Cambridge, Mass. last May and June. Under Albert Marre's direction the French Renaissance scenes were transformed to an early Victorian setting which was reported very effective. [A Victorian *Hamlet* was produced at the Stratford Festival in 1948] . . . An outdoor presentation of *Twelfth Night* was part of the Vassar College Commencement program last June . . . Smith College has had a Shakespearean play at its commencement for almost forty years. George B. Dowell's *Love's Labour's Lost* was presented last June . . . A complete 4 hour version of *Hamlet* was produced on the Elizabethan stage at Harrow by Ronald Watkins last June. There was some criticism as to the use of the various acting areas. The Harrow boys also took the female parts. The Laurence Olivier-Vivian Leigh productions of Shakespeare's *Antony and Cleopatra* and Shaw's *Caesar and Cleopatra* will be brought to the Ziegfeld Theatre in New York to open on Dec. 14th. Both plays, with settings brought from London, will be shown on a nightly and matinee rotation basis for 12 or 16 weeks.

TELEVISING SHAKESPEARE: Although the performance of *Coriolanus* on TV last June 11 was called the first professional performance in the U. S., Arthur Heine of the N. Y. Shakespeare Club has pointed out that it was first presented in Philadelphia in 1767, and was performed more than half a dozen times in subsequent years in Philadelphia and N. Y. The Worthington Miner-Paul Nickell version was censured as overcut, too elaborately costumed, miscast, and too similar in its mob scenes to a former TV production of *Julius Caesar*. Charles Warburton directed a radio version on NBC in the 1930's.

FOLGER LIBRARY: As part of the Shakespeare birthday celebration at the Folger Shakespeare Library last April, William Haller, formerly of Columbia and now Honorary Fellow of the Library, delivered a lecture pointing out the value of humanistic learning and why such poets as Shakespeare and Milton, significant for their ages as well as ours, continue to be read.

ROYAL SHAKESPEARE: C. J. J. Hankinson of Debrett's *Peerage* has revealed that the present Queen Elizabeth and William Shakespeare have maternal ancestors in common.

Prof. J. Max Patrick, editor of *The Seventeenth Century News* has accepted an appointment at Queens College in Flushing, N. Y. Editorial matter and subscriptions should be sent to the new address.

A six page issue in October will complete the survey of Summer Shakespeareana.

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STRATFORD SHAKESPEAREAN PASSES

The sudden death of Alderman E. P. Ray of Stratford-upon-Avon on July 2 has removed a vigorous proponent of a greater Stratford from local affairs. Alderman Ray, Mayor of Stratford in 1936-7, edited *The Shakespeare Pictorial* from 1927 until 1939 when the war curtailed the project to such an extent that subsequent occasional issues were hand set and printed personally. Except for *The Tempest* which was produced during his last illness, Ray saw every Shakespearean play produced at the Memorial Theatre since its opening on April 23, 1932. His reviews of the Festival plays, his membership in the Shakespeare Club, and his participation on the Birthday Celebrations Committees proved him an astute Shakespearean.

Shakespearean Discovery Reported

Discovery of a pen and ink sketch in the margin of a 1605 edition of *The Annales of Cornelius Tacitus* which its discoverer, H. R. Ashford of Stourbridge, England, alleges is similar to known portraits of Shakespeare, was announced last June. The sketch is accompanied by a sentence in a handwriting which is similar to the known specimens of Shakespeare's hand—"It is better to chuse a present state with security then to strive to recover these old idle doings, say i."

The Tacitus volume comes from the same collection as the famous "Skipworth Holinshed," owned by the late Capt. William Jaggard, which contained marginal notations and interlineations at the Shakespearean portions. The Countess of Chambrun and G. B. Harrison accepted the "Skipworth" handwriting at the time.

The present volume has been submitted to "experts" for consideration. It was on exhibition at the Stourbridge Library in July. Levi Fox, Shakespeare Librarian, is skeptical of its authenticity.

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REVIEW of PERIODICALS

SHAKESPEARE'S PROPER NAMES

Prof. Robert A. Law has made a partial investigation of the proper names and has discovered that while many of them come from the immediate source, others have been picked up at random from North's *Plutarch*. Plutarch's Life of Scipio Africanus gave the names of 9 characters in *Titus Andronicus* and double that number are gathered from other lives in Plutarch for use in *Timon of Athens*. The names in Plutarch are in italics and Shakespeare could have seen them easily. Dion, Cleomenes, Archidamus and 3 others in *The Winter's Tale* are in Plutarch, and Lysander and Demetrius in *A Midsummer Night's Dream* are the subjects of special biographies in the same work. While most of the names in *As You Like It* are from Lodge, Orlando, Oliver, Sir Roland, and Charles (the wrestler) are found by an associative process through Lodge's mention of the Twelve Peers surrounding Charlemagne who came to defend the rightful King of France. Viola in *Twelfth Night* may be derived from Riche's heroine, Silvio-Silla, by striking off the first three (similar) letter of each. Olivia is an anagram of Viola with an additional *i*, and the *violio* of Malvolio may also be related. The evidence of proper names may be used to strengthen Shakespeare's claim to *Titus*, *2 H VI*, and other plays. ("On Certain Proper Names in Shakespeare," *University of Texas Studies in English*, XXX, pp. 61-65, 1951.)

THE HEROIC VAUNT

J. M. Nosworthy observes that the passages in which Shallow (*MWW*, II.1.235-7), Lear (V.3.276-8), and Othello (V.2.262) vaunt their youthful prowess are not drawn from either the *miles gloriosus* or from common usage, but from the dramatist Henry Porter. *The Two Angry Women of Abingdon* is cited—"Ha, I have seen the day I could have danced in my fight . . . but I have not fought this four days, and I lack a little practice of my ward." In *Lear*, and *Coriolanus* (V.6.114-7) especially, the vaunt becomes pitiful and triumphant. The comic device, transmuted by Shakespeare's art, has become tragic with its "rich significance as the hero's vision of vanished glories." ("The Heroic Vaunt," *Rev. of Eng. Studies*, II:7, pp. 259-61, July, 1951.)

THE LOST YEARS

Alan Keen of London continues to unravel the web of circumstantial genealogical and literary evidence which when completed may one day satisfactorily solve the mystery of Shakespeare's early life. Through family influence William Shakespeare was put into the home of Protestant Alexander Hoghton of Lea in Lancashire. Shakespeare's grandfather Richard also appears in records as "Shakeshaft". Catholic influence would have come from Hoghton's brother's wife who was later accused of being a papist. At Hoghton's death in 1581 William was given a year's wages and commended to Sir Thomas Hesketh of Rufford who was known to have kept a company of players. Rufford traditions corroborate his residence there. A neighborhood solicitor recalls seeing some documents in which the name Shakespeare was changed to Shakespeare. As Hesketh's player Shakespeare would have met the recently married John Salisbury whose knighthood was celebrated in 1601 by retainer Robert Chester's *Love's Martyr* in which volume Shakespeare's *Phoenix and Turtle* was also published. The Thomas Savage who received from Shakespeare an interest in the ground lease of the Globe Theatre was an ancestor of Walter Savage who married Cecilia Oldys, a relative of William Oldys the 18th century antiquarian. It is possible that Savage and Oldys met, and in it this same Oldys who is reputed to have offered to supply a London bookseller "with ten years of the Life of Shakespeare unknown to the biographers and commentators," but it was never done. Hesketh died in 1588 and Shakespeare entered the service of Lord Strange, then retired in 1590-1 to the Shropshire home of Magdalen Herbert whose father, Sir Richard Newport, Lord of Ercall, was the original owner of the Hall *Chronicle* in which Shakespeare is alleged to have made many marginal notations. Shropshire and Lancashire words are fairly numerous in the plays. ("In the Quick Forge and Working-House of Thought . . . Lancashire and Shropshire and the Young Shakespeare," *Bulletin of the John Rylands Library*, XXXIII:2, pp. 256-70, March, 1951.)

THE LOST YEARS AGAIN

Cecil G. Gray is also at work on the mystery of the lost years. Last year Mr. Gray established that the bard was tutor to Edward Herbert of Shropshire and was perhaps a member of the Pembroke household in Ludlow Castle. Edward Herbert's grandfather was Sir Richard Newport of Ercall-on-Severn (and High Ercall). Mr. Gray's attempts to connect the Shropshire Newports with the Edward Newport, who, with Shakespeare and others, was involved in the 1615 Blackfriars lawsuit while not completely successful, do reveal an Edward Newport who had property in Whitefriars. He thinks it unlikely that there were two individuals with the same name. ("At Law with Shakespeare," *John O'London's Weekly*, pp. 319-321, May 25.)

A New Study

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SHAKESPEARE'S CONTEMPORARY SIGNIFICANCE

Prof. Emeritus George F. Reynolds of the University of Colorado discusses the crises of world society, the growing tendency to subordination of the individual and controlled institutions, and concludes that imaginative literature, especially comedy, can help man be the individual that a democracy needs. "The world's most successful comedy in words is Shakespeare's," and in *The Tempest* speech, "Be cheerful, sir. Our revels now are ended . . . the great globe itself . . . shall dissolve . . . We are such stuff as dreams are made on, and our little life is rounded with a sleep," Prospero-Shakespeare reveals not that he is an atheist, as has been suggested, but a well reasoned philosopher. It is not the permanence of the happy things in life that matter, but their quality. Shakespeare's characters are vivid individuals and his "comic world" pleases men more than "formal Utopias." The individuality of his characters may help to shatter the iron curtain and "all the constraining mechanisms which threaten to impose a deadening conformity upon the world of men." ("Comedy and the Crisis," *Western Humanities Review*, pp. 143-51, Spring, 1951.)

COSMIC SATIRE

Writing with his tongue in his celebrated cheek, Thomas Kyd of New York City pretends to demolish the "vulgar error" that *Antony and Cleopatra* is a play about Antony and Cleopatra! Of the five "laminated patterns" of imagery in the play, "the Chaos Pattern, the Bedclothes Pattern, the Insect Pattern, the Alcoholic Beverage Pattern, and the Card Game Pattern," the last is by far the most important. Mr. Kyd then pretends to defend this approach. The major characters are seen as Kings, Queens, and Knaves who, paradoxically, are players and played at the same time. That the Ace is never played nor can it be played is witness of the fact that "Man's Destiny is Not Wholly in His OWN HANDS," and "once we have grasped the thought, we are amazed that it has not been grasped before, either in connection with this great drama or with an even greater object of contemplation—human life in general." Shakespeare's plays have been so "clapper-clawed with the palms of the vulgar—the indiscriminate hordes of mere readers and playgoers—that the mere task of de-degradation seems simply overwhelming." Equally revealing of the subtle satire against T. S. Eliot and the new critics is the mock serious tirade against those who may not be able to see *Antony and Cleopatra* as the famous clapped pair because a pair consists of two kings or two queens—"there is a considerable difference in the strength of human minds, and that if we must ignore Shakespeare's intention merely because of the incapacity of the 'generality,' we might as well exclaim at once, with Amy Lowell, 'God, what are patterns for!'" ("Cosmic Card Game," *The American Scholar*, XX:3, pp. 325-33, Summer, 1951.)

SHAKESPEARE AND DANTE

Although Jonson and Sidney refer to Dante, and Shakespeare seems to have known some Italian, none of the Dantean parallels thus far brought forth have given conclusive evidence that Shakespeare knew Dante's work at first hand. W. Lawrence Thompson of Macalester College cites Hamlet's lines (III.4) to show that if Shakespeare was not directly influenced by *Paradiso* (XXVII, 19-30, 35-6), he had at least absorbed part of the Dantean world picture from his environment. The lines in question represent "by the same imagery," (the blushing of heaven especially), the "expression of violent disorder in man's ethical world and its cosmic repercussions." ("Hamlet and Dante's *Paradiso*," *Notes and Queries*, 196:9, pp. 181-2, Ap. 28, 1951.)

SHAKESPEARE'S INFLUENCE ON KLEIST

Prof. John T. Krumpelmann of Louisiana State University admirably supplements Meta Corssen's *Kleist und Shakespeare* by citing many verbal and dramatic parallels to prove that *Measure for Measure* in the J. J. Eschenburg translation was used by Kleist in the composition of his *Der zerbrochene Krug*. ("Kleist's Krug and Shakespeare's *Measure for Measure*, The Germanic Review, pp. 13-21, Feb. 1951.)

MEA CULPA

Peter Ure of King's College, Newcastle-on-Tyne, has written that the "dreaded monosyllable" *sic*, which I inserted in the digest of his letter (SNL, p. 12) is in error, as indeed it is. Mr. Ure points out that *prospective glass* which your editor momentarily confused with *perspective glass* was in active use between 1584 and 1628 meaning a "magic crystal in which it was supposed that distant or future events could be seen."

An Annual SNL Index will be issued